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information, complete and accurate in description, and discriminating in artistic analysis. The archaeological world has learned to accept, with some reservation, Professor Furtwängler's dogmatic assignment of certain works to certain artists. His own opinions have sometimes changed with kaleidoscopic rapidity. But his remarkable knowledge of the monuments, his wonderful keenness of vision, the originality and force of his reasoning make his mistakes often more awakening and stimulating than the precisely correct logic of some less strenuous minds. There is a fine poetic quality in some of Dr. Urlichs' discussions that suggest the spirit which still breathes from the works of the elder Urlichs. This little volume is well worth a place in the library of every teacher and student of the classics.

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Selections from Ovid. With Introduction, Notes, and Vocabulary.

By G. J. LAING. New York: D. Appleton & Co., 1905. Pp. xliii + 358. \$1.40.

This edition of Ovid, designed for students who have read no further than Caesar, has evidently been made with unusual care and skill. The text has been chosen with reference to the difficulty as well as the interest of the selections; hence several of the most familiar of the Greek myths, among them even "The Four Ages" and "Philemon and Baucis," have been excluded from the *Metamorphoses*, while more of the Roman tales have been retained than is customary in such editions. Representative passages from the *Heroides*, *Fasti*, *Tristia*, and *Epistulae ex Ponto* are also given. Each of these divisions has its own well-written introduction, and to each selection is prefixed a summary of its contents. It is perhaps to be regretted that there are not also brief running summaries interspersed through the text of the longer passages. The general introduction includes the customary sketch of the poet's life and works, essays on the characteristics of his poetry and the literary conditions of the Augustan age, an outline of Greek mythology, and a synopsis of the prosody. All this affords ample help of unusually good quality for the appreciation of the text.

The notes are thoroughly commendable. Allusions are explained briefly, but adequately and clearly. The favorite method of elucidating sentences of complex structure is transposition of the words to the logical order; this relieves the student of a task as yet beyond his strength, while insisting upon his performing for himself his proper work. Syntactical comments very properly name the construction first and give the grammatical references afterward. And cross-references are all, as they should be in an elementary text, to preceding passages in the same book. The vocabulary seems to be well made and complete.

Some oversights may be detected, however. In the summary on p. 118 the first sentence seems to have been wrecked by the loss of "not," and the second is

poorly constructed. The allusions in the beginning of the Europa passage (p. 33) are left without explanation in the notes, thus forming a contrast with that in the first line of "The Greeks at Aulis" (p. 99). The method of commenting on syntax commended above is not followed with entire consistency; we find on the ablative of comparison the reference alone on pp. 221 (on l. 588) and 229 (on l. 592), but both name and reference on pp. 211 (on l. 84), 232 (on l. 702), 252 (on l. 542), etc. Other constructions show similar irregularity. There should be a reference on p. 210 (on l. 60) to the treatment of the terms "thesis" and "caesura" in the introduction. In the vocabulary *eligo* lacks indication of its etymology (cf. *elicio*). Inexact references are to be found: on p. 212 (on l. 151), xxxviii for xl; p. 216 (on l. 55), xxxix for xl; p. 238 (on l. 828), xiii for xiv.

The book is attractive in appearance; binding, print, and paper are good. The full-page (modern) illustrations add to its interest; one may, however, doubt the appropriateness of Rochegrosse's "Assassination of Julius Caesar" for such a work as this. Misprints are not wanting. The text appears to be happily free from them; elsewhere I note, aside from a number of broken or missing letters, the following: p. xxx, *Amphitrite* (the second *i* should be *ī*); p. 176 (on l. 323) *Eridamus*; p. 186 (on l. 206) *Θόβς* (for *θόβς*); p. 209 (on l. 43) *timean*; p. 223 (on l. 86), *Timolis*; p. 224 (on l. 135) *restitut*; p. 259 (on l. 26) *ruboriseram*; in the vocabulary, *fervēō*, *nīger*, *supervaccuus*; and *supremus* stands in the vocabulary immediately after *superus*, out of its proper place.

Long vowels have in this book, as in Carter's *Aeneid*, its predecessor in the series, been marked in the vocabulary, but not in the text.

That the editor fully succeeds in his purpose to provide an Ovid suited to the needs of recent graduates from Caesar we may venture to doubt. But if he does not, it is the fault of his material rather than of his treatment of it. For more advanced students this will doubtless prove an excellent textbook.

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The Medea of Euripides. With Introduction and Notes. By MORTIMER LAMSON EARLE. New York: American Book Co., 1904. Pp. 300. \$1.25.

In the introduction Professor Earle treats of the life and works of Euripides and of the play *Medea* in particular. This includes the discussion of two pictures illustrating the influence of the Medea myth in ancient art. These pages are sprinkled with terse, pithy phrases—English, Latin, Greek—always used with a point. Passages might be quoted as examples of fine writing. Sometimes the author exhibits a redundancy of learning.

The text and the notes, printed in double columns below, occupy 182 pages. Three appendixes follow, eight pages on the metres, twelve treating of the